

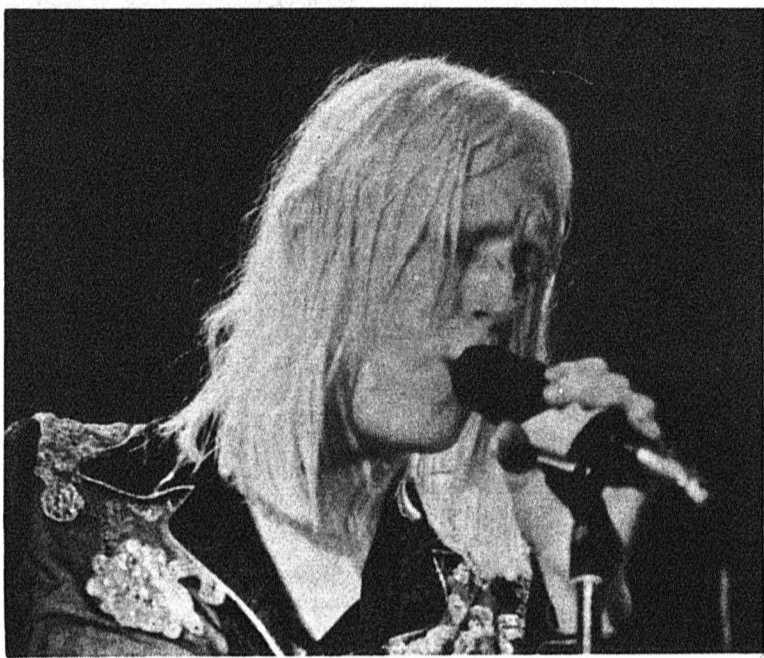
## Boredom be-falls Winter

Last Tuesday night the Edgar Winter group managed to prove that they are a super rock and roll band. Beyond that, they proved to be a bore.

The group started their concert very well, roaring through a set of quite powerful material, but after setting a high standard for themselves, what followed was, to say the least, disappointing. Namely, they assaulted the audience with long, drawn out solos, and rather tedious renditions of their material.

It all started with *Frankenstein*, a song designed to display the talents of the individual band members, as well as being one of their most popular pieces. In a well-managed concert this song would have been saved till near the end, where it would become the showpiece for all of the unique abilities of the band. Instead, it was played barely half way through. It gave Edgar Winter a chance to show how he can make all kinds of noisy, unmusical sounds on a synthesizer but most of the soloing was left for other, more inappropriate places.

The best (or worst) example of poor timing was Rick Derringer's guitar solo. In all



Edgar Winter at the Kinsmen Fieldhouse last Tuesday. Photo: Dave Garrett.

fairness it must be admitted that he is an extremely talented guitarist, but why stick a long, ten minute barrage in the middle of a song, totally disrupting things?

Instead of merely ending a song the band had to play

around with it. Edgar would sing a melody line, and Derringer would answer on the guitar. This can be a very effective trick, but they carried it on for far too long.

And of course there was that classic piece, *Tobacco Road*. This song has been recorded very well by many people, including Edgar Winter. The playing it received here, though, certainly didn't do it justice. It was so butchered that it was barely recognisable.

Much of the concert was a waste of time and talent, which is sad, for each member of the band proved to be a competent musician. All too often though, the whole thing just became over-drawn and tedious.

It would have been best to leave after the first half-hour, because up till then it was still a great concert.

Dave Garrett

## The arts

### Will Procol Borum?

When people use terms like "uplifting" and "sublime" to describe the music of Procol Harum it's often overlooked that at the core of those descriptions is Rhythm and Blues. The durability, pathos, irony and emotion of R & B has been clearly present in all the material since their inception. And quite naturally, too.

For it was amid R & B mania that Procol was born. Gary Brooker, BJ Wilson and Chris Copping in pre-Procol days as Paramounts busied themselves with tunes like *Three Cool Cats*, *Searchin'*, *Youngblood* - the whole Coasters repertoire.

This rhythm and blues influence is evident on the group's new album, *Procol's Ninth*. Instead of strings, brass is used on several cuts and for the first time ever songs not written by the group are featured. As befits the style of production, the music is more compacted, emotive, and direct than in the past but subtly so, and true to Procol form, without giving too much away.

Procol Harum's use of complicated, penetrating forms of song construction; challenging imagery; thematic, journeyesque modes: these all came to be felt in groups like the Moody Blues, Spooky Tooth, and even opened the doors for later "progressives" like Yes and Genesis.

But it was not until the group recorded *Procol Harum Live in Concert with the Edmonton Symphony Orchestra and Da Camera Singers* that they received the recognition they

now enjoy. *Edmonton* proved the turning point for Procol. Sales had levelled off prior to the symphonic collaboration but *Edmonton* forthwith presented Procol with a gold record, with the live arrangements winning legions of new admirers.

Once again the group is to appear in Edmonton, in a Fire Productions presentation. The Procol Harum concert will take place October 12 in the Jubilee Auditorium at 11:00 p.m. Tickets are on sale at Mike's International Stereo and S.U. Records.

### Temptations of Big Bear

Rudy Wiebe is to be the second writer presented in the Grant McEwan Community College annual series of readings by well-known Canadian authors.

Professor Wiebe teaches English at the University of Alberta and is the author of two novels, *The Temptations of Big Bear*, *The Blue Mountains of China*, and a collection of short stories entitled *Where is the Voice Coming From?*

The reading will take place Wednesday in Rm. 117 at the Cromdale Campus (80 St. and 118 Ave.) at 8:00 p.m.

Professor Wiebe will be followed by John Newlove the following Wednesday. Other writers included in the series are Robertson Davies, Audrey Thomas, Matt Cohen, and W.C. Mitchell. All readings are open to the public at no charge.

### Audiences roar for Gallabhor

Rory Gallagher is one of the most exciting figures to emerge in the rock scene in recent years. This talented blues-rock guitarist has amazed critics and audiences alike with his mastery of the guitar and his high energy performances.

*Sinner and Saint*, his most recent release, is a composition of two previous albums, *Rory Gallagher* and *Duece*. Like all of Gallagher's studio albums it is good but not as good as he is capable of. There is little fault with the musical technique, yet, if one has seen him in concert or heard one of his live albums, the studio work is disappointing. Gallagher seems to have great difficulty getting his excitement across in the studio. Only on a few tracks, such as *Hands Up*, does *Sinner and Saint* give an accurate portrayal of his abilities.

On the other hand, Gallagher creates tremendous excitement when playing for an audience. All of his best leads seem to evolve on stage, and it is only on stage that he displays his rare talent. Many guitarists

can play great leads and many can play great rhythm, but few can run both talents into one. Gallagher is capable of playing leads that stand out as brilliant while at the same time serve as tight rhythm.

Gallagher's talents have been proven in two previous Edmonton concerts, in the first as warm-up act where he stole

the show, and in the second as headline act.

This Saturday, Gallagher will be returning once again. Produced by Accident Productions, his Kinsmen Fieldhouse performance should prove to be an excellent opportunity to witness some of the finest guitar playing to be heard.

Dave Garrett

### Jazz, not a bore

"Jazz is a personal and exciting experience. It is always fresh, always new, always changing."

These are the thoughts of jazz musician Paul Horn, who will be giving a benefit lecture and performance in SUB Theatre tonight. Mr. Horn is a well known proponent of jazz music and a disciple of the Maharishi. He employs his music as a medium through which to relate his inner feelings and convictions about God, The Master Creator.

"At some point in a musician's development his

instrument becomes purely a tool, an extension of himself," says Horn. "He is free just to play, to be an open channel, to let the creative force within express itself effortlessly through him and his instrument."

He has been a teacher of transcendental meditation since 1967, a factor which can also be seen in his music.

Mr. Horn will give a lecture on transcendental meditation interspersed with musical interludes.

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